MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in New York City on May 25, 1949.

The eighth meeting of the Commission of Fine Arts during the fiscal year 1949 was held in New York City on Wednesday, May 25, 1949. The meeting was held at the Hotel Delmonico, 59th Street and Park Avenue, in the evening, following a committee meeting in Chairman Clarke's office in the morning. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley,
Mr. Reinhard,
Mr. Sterne,
Mr. Murphy,
also H. P. Caemmerer, Secretary and Administrative Officer.

1. CITATION TO HONOR CHAIRMAN CLARKE: The Municipal Art Society of New York had invited the members of the National Commission of Fine Arts to be their guests at the Annual Dinner of the Society, to be held at the Hotel Delmonico on the evening of May 25th, at which Chairman Clarke was to be honored with a "Citation of Merit" for distinguished services rendered as a member of the Commission and as Chairman; also in recognition of his outstanding services as a landscape architect and city planner.

The President of the Society, Mr. Francis Keally, stated that the Society was organized in 1892 and for 57 years has helped continuously to improve the aesthetic appearance of the City of New York. An editorial was read, which appeared in the New York Sun during the day, to the effect that the Society planted 3,000 trees in New York City during the past year. Mr. Keally felt the Society should undertake a movement that would lead to the adoption of an Ordinance similar to the Shipstead-Luce Act, so that leading Avenues and parks in New York City might be protected.

Held in New York City on May 25, 1949.

The eighth meeting of the Commission of Fine Arts during the fiscal year 1949 was held in New York City on Wednesday, May 25, 1949. The meeting was held at the Hotel Pennsylvania, 32nd Street and 7th Avenue, in the evening, following a committee meeting in Delmonico Room's office in the morning. The following members were present:

Mr. Adams, Chairman,
Mr. Finley,
Mr. Reinhard,
Mr. Stearns,
Mr. Murphy,

also H. A. Cammerer, Secretary and Administrative Officer.

1. DIRECTION TO HOLD PUBLIC HEARING ON PARKS. The Commissioners recently of New York had invited the members of the National Commission of Fine Arts to be their guests at the Annual Dinner of the Society, to be held at the Hotel Pennsylvania on the evening of May 25th, at which Governor Dewey was to be honored with a Citation of Merit for Conservation. Certain persons mentioned as a member of the Society's Committee on Conservation in connection with its endeavor to secure an Interborough Parkland for city planners.

The President of the Society, Mr. Maxwell Perkins, stated that the Society had organized in 1942 and for 27 years has worked consistently to improve the waterside appearance of the City of New York. An objective was need, which appeared in the New York Sun during May, 1949, stated the Society planted 3,000 trees in New York City during the past year. Mr. Perkins felt the Society should undertake a renewed tree planting program. To the adoption of an ordinance similar to the Olmsted-Lee Act, as the Lexington Avenue car lines in New York City might be protected.

Thereupon Mr. Finley gave an inspiring Address, in which he reviewed briefly the history of the Commission of Fine Arts since its establishment in 1910 and called attention to its specific duties in relation to the City of Washington and to Congress and to heads of Departments. Also he gave eloquent tribute to the valuable services rendered by Chairman Clarke, as well as a member for the past 17 years. (Exhibit A)

President Keally then presented Major Clarke with a Certificate of Merit (Exhibit B). This was read and was highly appreciated by the audience.

Chairman Clarke responded with an appropriate Address (Exhibit C), expressing his appreciation of the honor conferred and then explained certain principles that guide the Commission in its work. Major Clarke said it is the first time that the Commission has thus been honored in the past 39 years.

2. MEMORIALS TO HONOR CONSTANTINO BRUMIDI: Under date of May 6, 1949, Congressman John R. Murdock sent the following letter with draft of Bills to honor Constantino Brumidi for his work at the Capitol:

> Dear Mr. Caemmerer:
>
> "I am enclosing drafts of two bills on Constantino Brumidi which I plan to introduce as early as possible. I will appreciate it if you will place these before the Commission of Fine Arts for any corrections, comments, or suggestions they may wish to offer.
>
> At the moment, Frances Bolton of Ohio and I plan to introduce identical bills in the House, and Margaret Smith of Maine will champion the cause in the Senate, assisted probably by Senator Hayden of Arizona or Senator Green of Rhode Island.
>
> Thanking you in advance for your consideration of this proposed legislation, I remain,
>
> Sincerely yours,
>
> John R. Murdock, M.C.

Copies of the Bills had been sent to the members of the Commission by the Secretary. The Bill pertaining to the Capitol was drafted as follows:

> Be it enacted, etc., That the Architect of the Capitol is authorized and directed (1) to erase that portion of the frieze in the Rotunda of the Capitol which was painted by Charles Ayer Whipple, and (2) to cause to be inscribed in the entire blank space

remaining for the completion of such frieze a suitable inscription in memory of Constantino Brumidi, the artist who painted the first portion of the frieze.

Mr. Lawrie reported as follows:

Easton, Md., May 11, 1949.

"Heartily agree honoring Brumidi with inscription in Capitol but don't approve erasing Whipple painting until Commission considers. Lawrie."

Mr. Finley and Mr. Aldrich concurred with Mr. Lawrie, as also Mr. Murphy, in his recommendation.

The Secretary called attention to H. J. Res. 21, proposing to complete this historical frieze with the story of aviation, which passed the House of Representatives on May 12, 1949 (Exhibit D).

The Commission generally agreed that it would be best to complete the frieze, and adopted a suggestion of Chairman Clarke that an appropriate tablet be placed in the Rotunda to honor Brumidi.

The Commission then considered and concurred in the draft of Bill to acquire title to the site of Brumidi's grave (Numbered 6, Lot numbered 70 in Glenwood Cemetery), and provide a suitable marker for it.

Thereupon a telegram was drafted and sent to Congressman Murdock, accordingly (Exhibit E).

3. MONUMENT TO THE FAMOUS INDIAN GUIDE, SACAJAWEA: Under date of May 10, 1949, Senator Lester C. Hunt, of Wyoming, submitted the following letter:

My dear Mr. Caemmerer:

In accordance with your request, I am enclosing a copy of S. 806, a bill authorizing the erection of a monument to the famous Indian guide, Sacajawea.

You will note that the bill as now written provides for the appropriation of the sum of $275,000. However, I believe this amount will be changed to $25,000, which will be used in preliminary planning, when the bill is enacted.

It is the thought of the sponsors of this bill that a fitting memorial might consist of a museum and an Indian Arts and Craft center. Your opinion and advice is requested with respect to the amount and type of planning for the memorial which could be accomplished with this appropriation.

If possible I should be pleased to speak personally with some member of your staff at your convenience. Thanking you in advance for your kindness in this matter, I am, Sincerely yours,

Lester C. Hunt.

The Commission considered the Bill, S. 806 (Exhibit F), and decided that a monument to the memory of Sacajawea would be appropriate. On the other hand, in the event that the Bureau of Indian Affairs, through the Department of the Interior, feel that an Indian Arts and Crafts Center is necessary and desirable, then this suggestion of the sponsors should be considered. A report was sent to Senator Hunt accordingly (Exhibit G).

4. MEMORIAL STADIUM: Under date of May 12th a communication was received from Mr. Roger W. Jones, Assistant Director of the Bureau of the Budget, submitting a copy of H.R. 4325, to provide for a memorial stadium in the District of Columbia, and requesting advice concerning it.

The Secretary called attention to an existing law (Exhibit H) to provide for a Stadium, (Public Law 523, 78th Congress, approved December 20, 1944), in accordance with which the Commission of Fine Arts and the National Capital Park and Planning Commission had agreed that the Stadium should be located at the end of East Capitol Street in Anacostia Park. The Commission felt, therefore, that the proposed Bill, H.R. 4325, is unnecessary, and suggested that Congress be asked to make the needed appropriation available to carry out the Act above-mentioned. Mr. Jones was so informed (Exhibit I).

5. SCULPTURE BY MALVINA HOFFMAN: Chairman Clarke presented a report that he had received from Mr. Lawrie regarding a Committee Meeting held at the studio of Malvina Hoffman, 157 East 35th Street, New York City, regarding models for sculpture at the American Military Cemetery at Epinal, France, that were considered recently (Exhibit J).

The Commission noted that Miss Hoffman proposes to make revised models, and it is expected that photographs of them will be submitted for inspection by the Commission of Fine Arts at the next meeting on June 21, 1949.

6. RESTORATION OF PAINTINGS: Under date of May 4, 1949, Senator Claude

Pepper submitted for advice a letter from Mr. Louis Francis, of Miami (Exhibit K) with regard to a patent that he has secured to use a copper wire woven art canvas in restoring old paintings.

The Secretary presented a small sample of this material that he had received from Mr. Francis.

The Commission considered the matter but stated that they are not familiar with this method of restoring paintings, and adopted the suggestion of Mr. Sterne that Mr. Francis be asked to submit one of his restored paintings in which he used the process above-mentioned.

Senator Pepper was informed accordingly (Exhibit L).

7. APARTMENT BUILDING AT 16th STREET AND PINEY BRANCH PARKWAY: Mr. Ian Woodner, of the firm of Jonathan Woodner Company, 39 West 67th Street, New York City, submitted a design for an apartment to be built at 16th Street and Piney Branch Parkway. Mr. Reinhard and Mr. Murphy gave the design particular attention.

The design was approved "subject to restudy of the elevations facing Sixteenth Street, reducing somewhat the glass on the wings and bay facing Sixteenth Street so as to eliminate what appears to be a factory-like appearance; and further, subject to a submission of the outline specifications descriptive of materials of construction on the exterior and a sample of the brick and other finished materials." (Exhibit M)

8. APARTMENT AT 2501 Q Street, N.W., The Secretary reported that Mr. Matthew Lepley, Architect of Washington, had complained to him that the Zoning Commission will not allow him to use the penthouse of the building although the Commission had approved the design in 1941, and the apartment was built and used by the Government during the War. A design was inspected.

The Commission considered the request reasonable, and the Zoning Commission was informed accordingly (Exhibit N).

The Commission adjourned at 11:00 p.m.

Speech of
David E. Finley
Director, National Gallery of Art
at a meeting of the
Municipal Art Society of the City of New York
at the Hotel Delmonico New York, New York
May 25, 1949

I am very grateful to you, Mr. Chairman, for giving me this opportunity to express, on behalf of my fellow-members of the Commission of Fine Arts, the appreciation and affection in which we hold our Chairman, Gilmore Clarke.

I once heard Mr. Edison, on an occasion similar to this, described as an institution in human form from which radiated influences in every direction. Major Clarke, in spite of his comparative youth, has already become an institution in Washington; and a very animated, useful institution he is, and one, I may add, that has exercised great influence on the development of our Capital City for many years.

Major Clarke first became a member of the Commission of Fine Arts in 1932, and since 1937 has been its chairman. He became Chairman, by unanimous choice of the Commission, on the resignation of Dr. Charles Moore, who had guided the affairs of the Commission for 22 years. Thus, for a period of 34 years of the 39 in which the Commission has been in existence, it has been under the influence of two men, both pre-eminently qualified for the important post which they have filled with such distinction.

During all the years Major Clarke has been with the Commission, he has been indefatigable in maintaining the high standards of public service which have obtained since the Commission was first founded. He brought to the Commission a wealth of experience in the profession of landscape architecture, in which he holds high rank by reason of his achievements in that field. His appointment by President Hoover in 1932 to the Commission of Fine Arts seemed to the profession and to the country eminently fitting in view of his distinguished work in laying out the beautiful parkways of Westchester County; also as consultant to the Park Department of the City of New York, and as consulting landscape architect of the Mount Vernon Memorial Highway in Virginia.

The Act of Congress creating the Commission of Fine Arts in 1910, specified that the members must be "well-qualified judges of the fine arts." They must be ready, when called upon, to express their opinion and give advice to the Federal Government on architecture, painting, sculpture and landscape architecture, these being the four professions represented on the Commission. The usefulness of the individual members depends not only on their professional qualifications and experience, but on their integrity and courage in giving their honest opinions and thereby making available to the Government the best service of which they are capable.

During the years when Major Clarke served as a member of the Commission and later as Chairman, he demonstrated on many occasions the value of his sound judgment in questions that came before the Commission involving the fine arts. During these years there was a bitter controversy, especially in Washington, between advocates of the traditional style and the contemporary style in architecture, sculpture, and painting. It was largely due to Major Clarke's leadership that a compromise was reached, by which we neither abandoned what is good in the old nor refused what is desirable in the new.

EXHIBIT A

Speech of
David T. Finley
Director, National Gallery of Art
at a meeting of the
Municipal Art Society of the City of New York
at the Hotel Belmont, New York, New York
May 25, 1943

I am very grateful to you, Mr. Chairman, for giving me this opportunity to express, on behalf of my fellow-members of the Commission of Fine Arts, the appreciation and satisfaction in which we hold our Chairman, Mayor Clarke.

I once heard Mr. Edison, on an occasion similar to this, describe as an institution in human form from which radiated influences to every direction. Mayor Clarke, in spite of his comparative youth, has already become an institution in Washington; and a very admired, useful institution he is, and one, I may add, that has exercised great influence on the development of our capital City for many years.

Mayor Clarke first became a member of the Commission of Fine Arts in 1932, and since 1937 has been its chairman. He became Chairman by unanimous choice of the Commission, on the resignation of Dr. Charles Moore, who had guided the affairs of the Commission for 25 years. Thus, for a period of 36 years of the 37 in which the Commission has been in existence, it has been under the influence of two men, both pre-eminently qualified for the important post which they have filled with such distinction.

During all the years Mayor Clarke has been with the Commission, he has been indefatigable in maintaining the high standards of public service which have obtained since the Commission was first founded. He brought to the Commission a wealth of experience in the profession of landscape architecture, in which he holds high rank by reason of his achievements in that field. His appointment by President Hoover in 1932 to the Commission of Fine Arts seemed to the profession and to the country eminently fitting in view of his distinguished work in laying out the beautiful parkways of Westchester County, also as consultant to the Park Department of the City of New York, and as consulting landscape architect of the Mount Vernon Memorial Highway in Virginia.

The Act of Congress creating the Commission of Fine Arts in 1910, specified that the members must be "well-qualified judges of the fine arts." They must be ready, when called upon, to express their opinion and give advice to the federal government on architecture, painting, sculpture, and landscape architecture, these being the four professions represented on the Commission. The usefulness of the individual members depends not only on their professional qualifications and experience, but on their integrity and courage in giving their honest opinions and vigorously resisting unsuitable to the enjoyment the best service of which they are capable.

During the years Mayor Clarke served as a member of the Commission, and later as Chairman, he demonstrated on many occasions the value of his sound judgment in questions that came before the Commission involving the fine arts. During these years there was a bitter controversy, especially in Washington, between advocates of the traditional style and the contemporary style in architecture, sculpture, and painting. It was largely due to Major Clarke's leadership that a compromise was reached, by which we neither abandoned what is good in the old nor refused what is desirable in the new.

EXHIBIT A

Major Clarke has had the wisdom to know, as most intelligent men do, that we must be careful not to let passing fancies, whether in architecture or the other fine arts, destroy our taste for the good that has come to us from earlier generations. Styles, particularly in architecture, come and go with fashion; and an official Commission, charged with far-reaching responsibilities, must assume, as a general rule for guidance, that what was good enough to have met once with general approbation will in time please again. Taste becomes capricious when it attaches undue importance to detail or merely to personal preferences and ignores great achievements that do not happen to meet our taste or the needs of our own time. As was said of Athens by Sir Reginald Blomfield, the distinguished British architect: "The lesson of the Parthenon is the lesson of a steadfast vision of beauty, held high above individual effort and failure, realizing itself not in complex detail or calculated eccentricity, but in a serene and exquisite simplicity of form. It teaches us that in the arts there are no short cuts, and that anarchy, the destruction of what has been won for us in the past, is not advance, but the straight road to the bottomless pit of barbarism." I will only add that Sir Reginald's admonitions are not without value to us if we expect the Muse to "bless the bleak Atlantic Shore, And in the West bid Athens rise once more."

I have mentioned these things in passing because, under Major Clarke's wise leadership, the Commission of Fine Arts has on several occasions resisted the temptation to revise or replace monuments in Washington that had met the approval of our predeceasors on the Commission, though the monuments in question did not excite over-whelming admiration on our part. The well-known doctrine of stare decisis should obtain in the case of public monuments, no less than in the case of public law.

Fortunately, there is in Washington a fundamental design from which neither we nor our predecessors have ever been tempted to depart. I refer to the "L'Enfant Plan of 1791," which provides the basic, over-all design for the City of Washington. After the McMillan Commission of 1901 had rescued the L'Enfant Plan from oblivion and adapted it to the then existing needs of the District of Columbia, the Commission of Fine Arts was designated as the custodian of the Plan. As Chairman of the Commission, Major Clarke has always kept in mind the exhortation of General Washington, who wrote to Dr. William Thornton on June 1, 1799 as follows: "No departure from the engraved plan of the City ought to be allowed, unless imperious necessity should require it, or save great public good is to be promoted thereby." As in the case of all far-reaching plans, George Washington's and L'Enfant's vision of a Capital City must be carried out by other minds and other hands than those of the persons who conceived it. Already the outlines of the great design are becoming visible; and for much that has been accomplished during the last seventeen years, credit should go to Major Clarke, who has fought for the Plan on all occasions.

The L'Enfant Plan, as most of you doubtless know, is notable for its axes and its focal points, its wide streets and radiating avenues, its parks and reservations, and the location of public buildings in relation to their landscape setting. Landscape architecture is, therefore, an integral part of the Plan; and it is in this field, particularly, that Major Clarke, by reason of his specialized knowledge, has been able to make such an important contribution to the success of the Plan.

In creating the National Capital Park and Planning Commission in 1926, Congress provided that purchases of land by that Commission should be made with the advice of the Commission of Fine Arts. The two Commissions have acted harmoniously in developing for the District of Columbia a carefully devised system of parks, playgrounds, and highways. Much of the responsibility for this phase of the work has rested on the Chairman of the Park and Planning Commission who, during the last six years, has been our friend, Major General U. S. Grant, III. We are, indeed, sorry that his recent retirement from that Commission has ended our official relationship with him, though we know we can always count on his collaboration for the good of the Nation's Capital in his capacity as one of its most distinguished private citizens.

For nearly twenty years the Commission of Fine Arts has administered the Shipstead-Luce Act, under which the Commission advises the Commissioners of the District of Columbia concerning plans for private buildings facing public buildings and parks in specified areas of Washington, so far as such plans relate to height, appearance, color, and texture of materials of exterior construction. In general, the recommendations of the Commission have been carried out with resulting benefits to the Government and to private builders and with marked improvement in the appearance of streets within the area prescribed in the Act. To obviate delay in building operations, many of the plans are brought to the attention of the Chairman during intervals between Commission meetings. In the early days of the administration, the Chairman was threatened on several occasions with court proceedings by irate builders who were not interested in the appearance of our National Capital and wanted no interference with their plans. But Major Clarke, by a combination of tact and firmness, has enforced compliance with the Act, so that now the recommendations of the Commission are carried out without exception.

Another important responsibility that has devolved on the Commission of Fine Arts has been to advise the American Battle Monuments Commission concerning problems involving architecture, sculpture, painting and landscape architecture. The Act of Congress creating the Battle Monuments Commission provides "That before any design or material for memorials is accepted by the Commission, the same shall be approved by the National Commission of Fine Arts." Major Clarke has just returned from an inspection trip of American Military Cemeteries in Europe and his suggestions have been particularly helpful to both the Commission of Fine Arts and the Battle Monuments Commission in carrying on this work which is so near to our hearts.

I have given you, I hope, at least some idea of the number and variety of problems that are presented to the Commission of Fine Arts and to its Chairman for solution. The Commission, as you see, serves a two-fold purpose; first, to give advice concerning aesthetic questions and matters of design involved in the development of the City of Washington; and second, to furnish expert advice on such matters to the President, the Congress and its Committees and Members, and the heads of Government Departments. In referring to the Commission of Fine Arts, Senator Root, at the time of the observance of its Twenty-fifth Anniversary, said: "There was brought to the service of the Government the authority of competent opinion upon questions of art arising in the course of administration, and widespread and national deference to such opinion has saved the Government and the Community from God knows how many atrocities."

The members of the Commission serve without compensation. They give freely of their time because of patriotic devotion to their country and their desire that Washington should be the most beautiful capital city in the world. Major Clarke, as Chairman of the Commission for so many years, has rendered service of permanent value to his country, often at great personal sacrifice. He has unique qualifications for such service by reason of his training, his experience, and his achievements in the field of landscape architecture and also his long familiarity with the problems and procedures of the Commission.

But quite apart from his qualifications for this work in furthering the development of the City of Washington, he has other qualities as a man that also excite our admiration. He has proved, on many hardfought battlefields, that he has those qualities cited by Walter Pater as necessary for enrollment in that happy city of the mind, the goal of the philosophers; namely, "intelligence and the desire for moral beauty and earnest labor."

We are grateful for all that Gilmore Clarke has done for the Commission of Fine Arts and for the country, and we wish for him many years of happiness and continued usefulness in his chosen profession.

Citation presented to Gilmore D. Clarke by the Municipal Art Society of New York on the evening of May 25, 1949.

The Hotel Delmonico, New York City

GILMORE DAVID CLARKE,

distinguished landscape architect and City planner, educator, and Academician, who as a member of the National Commission of Fine Arts from 1932 and as Chairman since 1937 has rendered notable public service; who, through his leadership has stimulated interest in The Fine Arts and attained outstanding achievement in the solution of problems of design pertaining to national and civic projects throughout the United States, and who, through his judgment, ideals and devoted counsel, has won the respect and esteem of fellow practitioners in the Arts.

Now, therefore, because of these outstanding achievements, the Officers and Board of Directors of the Municipal Art Society of New York have the honor to award to Gilmore David Clarke its citation of merit.

THE MUNICIPAL ART SOCIETY
OF THE CITY OF NEW YORK

(signed) Francis Keally
President

May 25, 1949.

EXHIBIT B

THE COMMISSION OF FINE ARTS

An address by Gilmore D. Clarke before the
Municipal Art Society
at its Annual Meeting in New York
on May 25, 1949.

It is a special privilege to be invited to speak to this important and very old organization which was founded eight years before the turn of this century in that memorable year 1892; the year of my birth!

For us, the members of The Commission of Fine Arts, this is a most notable occasion for, insofar as I can remember, it is the first time that we have been honored as a body outside of the National Capital. On behalf of my colleagues, past and present, as well as myself, I thank you all most sincerely for coming here tonight to express your confidence in the character of our services to the Nation and for honoring us by presenting this handsome certificate to the Chairman. I accept it as a mark of your esteem for the work of the Commission of Fine Arts, a group commonly referred to in Washington as the "Seven old men of art."

The Commission was established in 1910. Its establishment was largely the result of the efforts of Mr. Elihu Root, then the senior Senator from New York, who - "drafted a very brief statute making the Commission purely advisory and not attempting any limitation whatever on congressional action.

> "If the bill had undertaken to give any compulsory effect to the opinion of the Commission, it would not have passed. If the bill had been introduced in support of a general principle, it would not have passed. But the narrow, definite, practical, little assistance that the committee needed and asked for, aroused practically no opposition whatever.
>
> "And so, without creation of any power of legal compulsion, there was brought to the service of the Government the authority of competent opinion upon questions of art arising in the course of administration, and widespread and habitual deference to such an opinion has saved the Government and the community from God knows how many atrocities."*

We believe that the strength of the Commission lay in two fundamental principles; the first that the members serve without pay and the second that they are not clothed with the veto power.

It must be evident to you that the advice of the Commission has not always been followed. As we look back over the years and recall those few projects of importance which were carried out from plans which the Commission failed to approve, we are confident that we judged aright; the satisfaction of having the endorsement of many discerning folks, who from time to time have indicated their concurrence in our decisions with respect to these particular matters, is indeed encouraging.

If time permitted, I could tell you many interesting stories related to certain projects in Washington which were constructed with the Commission's label of disapproval clearly stamped upon them with the indelible imprint of the Public Press of the Nation. I cannot recall an instance, when higher authority ruled against the judgment of the Commission of Fine Arts where the prestige of the Commission was not enhanced.

*From a letter written by Elihu Root to Charles Moore on the occasion of the 25th Anniversary of the Commission of Fine Arts.

EXHIBIT C

The Commission of Fine Arts

An address by Charles M. Glenn before the
Municipal Art Society
at its Annual Meeting in New York
on May 25, 1925.

It is a special privilege to be invited to speak to this luncheon
and very old organization which has figured so large before the end of
this century in that memorable year 1925; the year of my birth!

For us, the members of the Commission of Fine Arts, this is a
most notably occasion for, insofar as I can remember, it is the first time
that we have been honored as a body outside of the Municipal Capital. On
behalf of my colleagues, past and present, as well as myself, I thank you all
most sincerely for coming here tonight to express your confidence in the
importance of our services to the Nation and for honoring me by presenting
this handsome certificate to the Chairman. I accept it as a mark of
esteem for the work of the Commission of Fine Arts, a group consisting, before
it in Washington as the "Seven old men of art."

The Commission was established in 1910. Its creation was
largely the result of the efforts of Mr. Glenn Brown, then an active member
from New York, who - furnished a very brief statute making power, merely
advisory and not extending any jurisdiction whatever to congressional action.

"If the bill had undertaken to give any compulsory powers to the city
of the Commission, it would not have passed. If the bill had been
drawned in support of a general principle, it would not have passed.
the barrow, definite, practical, individual measure that the committee
needed and asked for, aroused practically no opposition whatever."

"And so, without creation of any power of legal compulsion, there
was brought to the service of the Government the authority of judgment
opinion made questions of art relating in the course of administration,
and widespread and habitual deference to such an opinion has saved
the Government and the community from God knows how many abroad lies."

We believe that the strength of the Commission lay in two important
principles; the first that the members serve without pay and the second that
they are not clothed with the veto power.

It must be evident to you that the advice or the recommendation has
always been followed. As we look back over the years and recall those im-
portant projects of importance which were changed or those plans which the Commission
failed to approve, we are entirely glad to forget both; the satisfactions
having the endorsement of many discerning folks, who from time to time have in-
dicated their concurrence in our decisions with respect to those particular
matters, is indeed encouraging.

If time permitted, I could tell you many interesting stories of
to certain projects in examination which may commissions when the Commission's
label of disapproval clearly stamped upon them with the intention [illegible]
Public Press of the Nation. I cannot recall an instance, when [illegible]
ruled against the judgment of the Commission of this sort [illegible]
the Commission was not sustained.

*From a letter written by Glenn Brown to
Charles Moore on the occasion of the
25th Anniversary of the Commission of
Fine Arts.

Your interests and our interests, in these years immediately following the last World War, concern the character of the memorials we shall in good time erect to the heroes of that great conflict. We are all concerned lest in thoughtlessness, in haste, or in just plain ignorance, many worthless memorials may be erected. I would like to close this meeting with emphasis upon the memorial "which gives immortality to human thoughts and actions, and catch the flame of enthusiasm from all nations and ages."

Some years ago Lee Lawrie and I were riding through Washington on our return from a trip of inspection of a recently completed monument. I recall remarking to him that I thought it unfortunate that we have so relatively few monuments of real quality in the National Capital. Mr. Lawrie replied that he agreed with me concerning the scarcity of notable works and added that the situation which obtains is inevitable and, in his opinion, not at all unfortunate for, said he, if all of the monuments in Washington were of first quality, how could we evaluate properly those which may be regarded great works of art?

The Washington Monument, the Lincoln Memorial, the statues of John Marshall and Alexander Hamilton, and the memorial to Henry Adams and his wife in Rock Creek Cemetery are, in the judgment of many discerning artists, truly great memorials. Of course, there are other fine memorials in Washington; those I have named will assuredly stand the test of time, they will outlast ephemeral "living memorials", which we hear much about these days. These works can never be labelled "out of date"; they will not rust or disintegrate with the march of time; they have no practical uses; nevertheless they stand as sentinels representing the majesty of our culture. They offer inspiration in a subtle way to the millions who view them through the years yet these millions may be wholly unconscious of the intangible effect that the memorials to these great Americans have upon their inner consciences.

Among the most notable monuments of the world is the Winged Victory of Samothrace now returned to its magnificent setting in the Louvre in Paris. I saw it a year ago and I viewed it again last month. It has come down to us through the centuries and it still inspires men to live in the dream world of Keats who, in the opening lines of Endymion, wrote:-

"A thing of beauty is a joy forever:"

That great poetry and great music live on through the centuries no one will deny. Indeed modern means of communication has strengthened the arts of the written word and of music in spite of the fact that precious little that is broadcast to us over the air qualifies under the heading of artistic production. The little that is, however, becomes the more precious because of its scarcity: a speech by Churchill, a song by Flagstadt are gems among the commonplace which bombard our ears daily. Genius will always be rare and because it is there will never be an overabundance of great art. Great art must be seen or heard across the years through the maze of mediocre production which only serves to enhance it in our eyes and in our minds.

Out of this last conflict there came at least one great sonnet. It is entitled "High Flight" and was written by 19-year old John Gillespie Magee, Jr., a Washingtonian, who was killed in action on December 11, 1941 somewhere over the British Isles while serving with the Royal Canadian Air Force. His name is

immortal not because of his prowess as an aviator but because of his contribution to the poetry of the ages:

"Oh, I have slipped the surly bonds of earth,
And danced the skies on laughter-silvered wings;
Sunward I've climbed and joined the tumbling mirth
Of sun-split clouds - and done a hundred things
You have not dreamed of - wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along and flung
My eager craft through footless halls of air.
Up, up the long delirious, burning blue
I've topped the wind-swept heights with easy grace,
Where never lark, or even eagle, flew;
And, while with silent, lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God."

Among the memorials which the American people are erecting today, a number are on foreign soil. In France, in England, in Holland, in Belgium, in Luxembourg, in Italy, in North Africa, and in the Philippine Islands, the American Battle Monuments Commission are planning to erect chapels and memorials in the cemeteries where many of the heroes of the last world conflict lie in their final resting place.

Following World War I, the Battle Monuments Commission, under the leadership of General Pershing, planned and built memorials and chapels in our foreign cemeteries to mark important battles and to indicate where Americans served and died. Our architects, sculptors, painters, and landscape architects collaborated in this work so that today the most notable of the world's cemeteries, the final resting place of those who "gave their last full measure of devotion", are those of our Government in France, in Belgium, and in England.

Last Spring and again during the weeks of April of this year, my wife and I visited the American Cemeteries in France at Suresnes, at Bony, at Fere-en-Tardenois, at Belleau Wood, at Thiaucourt, and at Romague-sous-Montfaucon, cemeteries of the First World War; we also visited several of the new cemeteries in France where many of those who made the supreme sacrifice in World War II lie buried.

Our artists are now at work creating the designs for chapels and memorials which will be dedicated to the heroes of the landings in Africa, in Italy, on the islands of the Pacific, on the Normandy Beaches, on the beaches of the Mediterranean, and over the long and difficult paths of victory to Berlin and to Tokio.

Five weeks ago today I stood on the escarpment overlooking the landing beaches in Normandy near the tiny village of St. Laurent on the site of our largest European cemetery. As I looked oceanward into the west and tried to contemplate the horrors of the battle which opened on June 6, 1944, I stood among the graves of the heroes who rest quietly near the spots where they fell. I am sure that each one would have wished to be interred there next to his compatriots in arms.

One could not imagine finer settings for the graves of our noble dead than those now set apart in foreign lands by the Battle Monuments Commission, areas which, in due course, will be embellished with dignified and lasting memorials now being created by our own artists.

And now may we be inspired at home to plan memorials which may live down through the years by reason of their aesthetic and their spiritual values. The artistic creations of the mind - music, poetry, literature, the arts of the sculptor, the painter and the architect - when combined with imperishable spiritual values, will live, shall we say, forever? Let us accept the challenge of John McCrae in those imperishable lines:

"To you from failing hands we throw

The Torch; be yours to hold it high."

Asks Art Censorship Of Private Buildings

Commission Head Says It Would Aid Tax Values

Control of the esthetic character of private buildings by the Municipal Fine Arts Commission which now wields such control over the city's public structures was advocated last night by Francis Keally, president of the Municipal Art Society.

Mr. Keally, addressing 100 persons attending the society's annual dinner at the Hotel Delmonico, said his proposal would benefit the city not only esthetically but also in maintaining tax valuation since control of the artistic character of private properties would lessen the probability of their eventual obsolescence.

Gilmore D. Clarke, chairman of the National Commission of Fine Arts, which passes on the esthetic merits of public construction by the Federal Government, received a citation from the society. It credited him with "encouraging more beautiful and more logical solutions" to the projects submitted to the Commission since he assumed its chairmanship. He was appointed in 1932 by President Hoover and re-appointed three times by President Roosevelt.

Other members of the National Commission honored at the dinner included David E. Finley, president of the National Gallery of Art in Washington; Frederick V. Murphy, L. Andrew Reinhard, Maurice Sterne, and H. P. Caemmerer, its secretary and administrative officer.

81ST CONGRESS
1ST SESSION

H. J. RES. 21

IN THE SENATE OF THE UNITED STATES

MAY 13 (legislative day, APRIL 11), 1949

Read twice and referred to the Committee on Rules and Administration

JOINT RESOLUTION

To provide for the utilization of a part of the unfinished portion of the historical frieze in the rotunda of the Capitol to portray the story of aviation.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the Joint Committee on the Library is authorized and directed to provide for the utilization of a part of the unfinished portion of the historical frieze in the rotunda of the Capitol to portray the story of aviation in the United States. For that purpose the joint committee shall select a design which appropriately depicts such story, including the portrayal of the all-important achievements of Wilbur Wright and Orville Wright, and shall employ such artists as may

EXHIBIT D

demonstrate to the satisfaction of the joint committee their ability to perform the work in a proper manner.

SEC. 2. There is hereby authorized to be appropriated the sum of $20,000, or so much thereof as may be necessary, to carry out the purposes of this joint resolution.

Passed the House of Representatives May 12, 1949.

Attest: RALPH R. ROBERTS,

Clerk.

81ST CONGRESS
1ST SESSION

H. J. RES. 21

JOINT RESOLUTION

To provide for the utilization of a part of the unfinished portion of the historical frieze in the rotunda of the Capitol to portray the story of aviation.

MAY 13 (legislative day, APRIL 11), 1949
Read twice and referred to the Committee on Rules and Administration

COPY

NIGHT LETTER

TELEGRAM

New York City
May 25, 1949.

HONORABLE JOHN R. MURDOCK,
HOUSE OF REPRESENTATIVES,
WASHINGTON, D.C.

Commission of Fine Arts at meeting today gave careful consideration to your letter of May six and draft of legislation to honor Brumidi. Regarding painting in Rotunda of Capitol, Commission favor a simple inscription to be carved appropriately in Rotunda at eye level to honor Brumidi, leaving Whipple painting as is and completing frieze, including commemoration of World War II, by an artist to be chosen by limited competition. Commission endorse idea for marker at Brumidi grave.

Gilmore D. Clarke,

Chairman.

EXHIBIT E

81ST CONGRESS
1ST SESSION

S. 806

IN THE SENATE OF THE UNITED STATES

FEBRUARY 7, 1949

Mr. HUNT (for himself and Mr. O'MAHONEY) introduced the following bill; which was read twice and referred to the Committee on Interior and Insular Affairs

A BILL

Authorizing the erection of a monument to Sacajawea.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Secretary of the Interior is authorized and directed to erect a suitable monument to the memory of Sacajawea, the Indian woman who accompanied Lewis and Clark and rendered valuable service to them as a guide and interpreter on their expedition to the Northwest, at or near the place of her burial on the Wind River Indian Reservation in Wyoming. The design of such monument shall have the approval of the National Commission of Fine Arts.

SEC. 2. There is hereby authorized to be appropriated such sum, not to exceed $275,000, as may be necessary to carry out the provisions of this Act.

EXHIBIT F

81ST CONGRESS
1ST SESSION

S. 806

A BILL

Authorizing the erection of a monument to Sacajawea.

By Mr. HUNT and Mr. O'MAHONEY

FEBRUARY 7, 1949

Read twice and referred to the Committee on Interior and Insular Affairs

COPY

THE COMMISSION OF FINE ARTS
Washington

May 25, 1949.

Dear Senator Hunt,

In further reference to your letter of May tenth enclosing copy of S. 806, a bill to authorize the erection of a monument to the famous Indian, Sacajawea, the Commission interpose no objection to the proposed legislation and agree with you that the appropriation should be limited to a relatively small sum to provide for preliminary studies.

It would seem to the Commission that a monument to the memory of Sacajawea would be appropriate. On the other hand, in the event that the Bureau of Indian Affairs, through the Department of the Interior, feel that an Indian Arts and Crafts Center is necessary and desirable, then this suggestion of the sponsors should be considered.

Be assured that the Commission will be very happy to discuss this matter with you or with others who are interested in this particular project.

FOR THE COMMISSION OF FINE ARTS:

Gilmore D. Clarke
Chairman

Honorable Lester C. Hunt
United States Senate
Washington, D. C.

EXHIBIT G

PUBLIC LAW 523--78th CONGRESS

CHAPTER 628--2d SESSION

S. J. Res. 155

JOINT RESOLUTION

To consider a site and design for a National Memorial Stadium to be erected in the District of Columbia.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That there is hereby established a commission to be composed of three Members of the Senate to be appointed by the President of the Senate, three Members of the House of Representatives to be appointed by the Speaker of the House, and three persons to be appointed by the Commissioners of the District of Columbia. Such commission is authorized and directed (1) to consider a suitable site for an athletic field and stadium to be constructed in the District of Columbia as a permanent memorial to the men and women who gave their lives while serving as members of the armed forces of the United States during World War I and World War II; (2) to procure such plans and designs and make such surveys and estimates of the cost thereof as it deems advisable; (3) to endeavor particularly to formulate a method of financing the project on a selfliquidating basis; and (4) to make a report to the Congress, together with its recommendations, at the earliest practicable date.

Sec. 2. (a) The members of the commission shall serve without compensation; but travel, subsistence, and other necessary expenses incurred by them in connection with the work of the commission may be paid from any funds available for expenditure by the commission.

(b) The commission is authorized, within the limits of appropriations made therefor, to employ and fix the compensation of such officers, experts, and other employees as may be necessary to carry out its functions.

Sec. 3. There are hereby authorized to be appropriated such sums, not to exceed $25,000, as may be necessary to carry out the provisions of this joint resolution.

Approved December 20, 1944.

EXHIBIT H

PUBLIC LAW 85—[illegible] CHARTER

CHAPTER 628—2D SESSION

S. 4. June, 195[illegible]

AN ACT [illegible]

To provide a site and design for a [illegible] memorial [illegible] to be erected in the District of Columbia.

Whereas by the organic and House of [illegible] Congress of the United States of America [illegible] That there is hereby created a commission to be composed of three members of the Senate to be appointed by the President of the Senate, three Members of the House or Representatives to be appointed by the Speaker of the House, and three persons to be appointed by the Governor of the District of Columbia. Such commission is authorized and directed (1) to consider a suitable site for an additional [illegible] and standing to be constructed in the District of Columbia as a permanent memorial [illegible] to men and women who gave their lives while serving as members of the armed forces of the United States during World War I and World War II; (2) to prepare such plans and designs and make such surveys and estimates of the cost thereof as it deems advisable; (3) to endeavor [illegible] to determine a method of financing the project on a self-liquidating basis; and (4) to make a report to the Congress, together with its recommendations, at the earliest practicable date.

SEC. 2. (a) Any member of the commission or all terms without compensation; but travel, subsistence, and other necessary expenses incurred by them in connection with the work of the commission may be paid from any funds available for the purposes of the commission.

(b) The commission is authorized, within the limits of appropriations therefor, to employ and fix the compensation of such officers, experts, and other employees as may be necessary [illegible] to carry out its functions.

SEC. 3. There are hereby authorized to be appropriated not to exceed $[illegible],000, as may be necessary to carry out the provisions of this joint resolution.

Approved December 30, 1958.

COPY

THE COMMISSION OF FINE ARTS

Washington

May 25, 1949.

Dear Mr. Jones:

In reply to your communication of May 12th, with regard to H. R. 4325, "To provide for a memorial stadium for the District of Columbia," the Commission of Fine Arts respectfully call attention to an existing Act of Congress on that subject, namely, Public Law 523, 78th Congress, approved December 20, 1944.

A location for the proposed Stadium has been agreed upon by the National Capital Park and Planning Commission and the Commission of Fine Arts, in the Anacostia Park area at the end of East Capitol Street.

It would seem that all that is necessary is to have members appointed to serve on the "National Capital Stadium Commission" and for Congress to provide the appropriation needed to carry out the purpose of the Act.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Roger W. Jones,
Assistant Director,
Legislative Referance,
Bureau of the Budget,
Washington, D. C.

EXHIBIT I

COPY

THE COMMISSION OF FINE ARTS

Washington

Locust Lane Farm
Easton, Md.
May 19, 1949.

n. Gilmore D. Clarke,
5 East 32nd Street,
w York 16, N.Y.

ar Gil:

I have your letter of the 17th enclosing a copy of one from you to lliam A. Delano.

At Miss Hoffman's studio the afternoon of the 16th there were present neral North, Mr. Harbeson, Mr. Delano, Mr. Stewardson, Miss Hoffman and myself.

Although there was confusion at times during the discussion, in the main, think there was clarity and understanding. Mr. Delano seemed not satisfied with e meeting and suggested that there be a meeting of the New York members on the th. I think your letter to him on that subject is right---I don't know what would gained as the models would probably be in the same state as they were on Monday.

Some weeks ago when I was at Miss Hoffman's to consult with her and Mr. lano, I sent Mr. Caemmerer a report. You were in Europe at the time and may not have ad it after your return. It was substantially that Miss Hoffman's method of de- gning these sculptures for being cut into the wall is a fine method, and her composi- ons excellent for this type of sculpture. At that time I advised her to send larged photographs to the Commission showing the surrounding wall, and the stone ints through the sculpture clearly marked. The enlarged photographs that we saw Washington did not include the adjacent stone nor the joints and these omissions obably kept the members from getting a correct idea of her intention.

General North explained to Miss Hoffman about the military details and ft photographs with her.

Mr. Harbeson was definite that the group of marching figures, showing ly backs, in the left hand sculpture, is improper for a noble war memorial, and at the public, especially the gold star mothers would object to it. General North de no comment that I heard. Neither did Mr. Stewardson. Mr. Delano and Miss Hoff- n seemed troubled about the suggested change. Miss Hoffman, however, had al- eady modeled this particular group in quarter size with the faces and fronts of the igures showing, and she told me she will prepare the model using Mr. Harbeson's ggestion. Mr. Harbeson said that if the Battlefields Commission asked him about e group of marching soldiers with their backs showing, he would tell them he dis- pproves them. My opinion is that the change of the figures from back to front would ot affect the panel from an artistic point of view.

Last Monday I again felt convinced that these will make fine battlefield nument sculpture. My suggestions were that the lower right hand corner of the ight hand composition should have elements to balance the forms of the lower left and corner of the left hand sculpture, and that the treatment of the figures of the ight hand sculpture should be more like the treatment of the left. And that when hotographs are again submitted to the Commission, the height and width of the entire all and stone joints be shown with the sculpture.

Sincerely,

EXHIBIT J

Lee.

223 N. E. 20th Terrace
Miami, Florida
April 26, 1949.

on. Claude Pepper
enate Office Building
ashington, D.C.

SUBJECT: A Florida invention of a copper wire woven art canvas.

ear Senator Pepper:

he material used is composed of materials that are ages old and have stood up nder the ravages of time, namely, copper and graphite, and has proved itself better form of resistance to bugs, rotting, moisture, expansion and contraction.

hile I was in Washington to the Howard University and American University on he above subject, which they thought was good by ordering same in samples to ring before their classes, the Washington Post had an article of some thirty aintings in the District Court that are in bad shape, caused by the canvas fall- ng down on the job and again proving itself to be an enemy to paints in the art ield.

aturally, as my method of restoring and painting directly thereon has been pproved by Who's Who in the Art Field and will be taught in schools as a lesson n the preservation of paintings, I would like to get a chance to demonstrate to he government this pigmented copper canvas.

f I could get one of the least valuable and most destroyed paintings on hand that ppears in the news article I am sending enclosed for a chance to demonstrate to he government, I am willing to restore this one painting free of cost. Besides yself in an advisory capacity, I have a chemical laboratory and two well estab- ished restorers now using my canvas for their restoring work.

am requesting only that in whatever way these paintings are restored that this odern method of restoring against any other method used should go along in a est, which can be watched by the government. We feel, of course, that we have great advantage because who shall say a piece of canvas is as endurable as a iece of copper which coming from King Tut's tomb is about 5,000 years old and an be handled while the canvas on the mummy cannot be.

oping you will be able to help me in the above matter for better workmanship n this United States.

Yours very truly,

(signed) LOUIS FRANCIS

.f/1

COPY

EXHIBIT K

April 25, 1949.

Mr. Thomas Pepper
Penn Mutual Building
Allentown, Penna.

Dear Mr. Pepper:

Enclosed is a Xerox Invention of a copper
wire screen cut cornice.

Mr. Pepper:

The material used is composed of materials that are ages old and very strong
after the manner of time, namely, copper and graphite, and is proud itself
better form of resistance to decay, rotting, mildew, corrosion and contamination.

While I was in Washington to the Naval Universal and American Chemical Co.
the above subject, which they thought was good by inserting some in small to
ing before their Jesus, the Washington Co. had an article of same thing
bridge in the District Court are in bad shape, caused by dry rotted felt-
e come on the job and again starting it will be an enemy to public in the
eld.

Naturally, as my method of restoring and building structures cannot be pro-
cured by John's Inc in the Art Field are will be taught in schools at a lower
The preservation of picture, I would like to get a chance to demonstrate to
e government this of natural copper screen.

I could get one of the Lower Schools and obtain a recommendation from the
pears in the news article I am sending enclosed for I cannot to remain in
e government. I am willing to receive left one direction line of work.
it in a salary capacity, I have a natural leader boy and he will
ed technique for using my cornice for their restoring work.

I am expecting only work in delivery to the Washington Company for this
mere mention of receiving anything else will be used to allow us a
et, which can be written by the government. We think, of course, that we have
ersal coverage because who shall say a piece of cornice is worthy to be
e of copper which coming from King Tut's tomb is about 3,500 years old and
be handled like the cornice on the Murry Hudson Co.

ping you will be able to help us in the above matter for future co-operation
this United States.

Yours very truly,

(Signed) [illegible]

ENCLOSE A

COPY

THE COMMISSION OF FINE ARTS

Washington

May 31, 1949.

Dear Senator Pepper:

The Commission of Fine Arts considered the letter from Mr. Louis Francis, of Miami, which you referred to this Commission on May 4th, at a meeting held on May 25, 1949, The Commission noted his desire to be permitted to restore one of the old paintings in the District of Columbia Court House, using a copper wire woven art canvas.

The Commission are not familiar with this method of restoring paintings, and suggest that Mr. Francis submit one of his restored paintings in which he used the process above-mentioned. It could receive attention at the next meeting of the Commission of Fine Arts to be held on June 21st.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Honorable Claude Pepper,

United States Senate,

Washington, D. C.

EXHIBIT L

COPY

THE COMMISSION OF FINE ARTS

Washington

145 East 32nd Street
New York 16, New York
May 25, 1949

Mr. Ian Woodner
President,
Jonathan Woodner Company
39 West 67th Street
New York 23, New York

Dear Mr. Woodner:

I have your letter of May 24th and the drawing for your proposed apartment at Sixteenth and Piney Branch Parkway, Washington, D.C. The Commission of Fine Arts have inspected the drawing and approve the design subject to restudy of the elevations facing Sixteenth Street, reducing somewhat the glass on the wings and bay facing Sixteenth Street so as to eliminate what appears to be a factory-like appearance; and further, subject to a submission of the outline specifications descriptive of materials of construction on the exterior and a sample of the brick and other finished materials.

The drawing above mentioned is here in my New York office and may be called for any time.

Very truly yours,

Gilmore D. Clarke
Chairman

EXHIBIT M

COPY

THE COMMISSION OF FINE ARTS

Washington

May 25, 1949.

Dear Sirs:

The Commission of Fine Arts have been informed of an application submitted by Mr. Matthew C. Lepley, architect, for a change in the zoning of an apartment at 2501 Q Street, Northwest, from residential 40' B area to residential 60' B area.

The Commission approved the design for this building with its penthouse in the year 1941. During the War the Government occupied the building and made use of the penthouse for Government offices. Now that the building has been returned to private ownership, the owner desires to convert the penthouse into apartments. The Commission of Fine Arts do not object to this, and in view of the housing shortage in the City of Washington, the Commission recommend that the request be granted.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

The Zoning Commission,
District Building,
Washington, D. C.

EXHIBIT N